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Author(s)	Kitada, Makoto
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Osaka University

The Vajragīti of the Hevajratāntra still sung in Kathmandu

Makoto Kitada (Osaka University)

The Vajragīti, i.e. “Diamond Song” composed in Apabhraṃśa language, which is contained in the Hevajratāntra is chanted even today in the Vajrayāna Buddhist ritual songs (cakrapūjā/ḡaṇacakra) by Vajrācārya-s, i.e. the members of the highest rank of Newari priests. In this link, I upload the recording of the first stanza and *dhuā* (refrain) of this Cacā song in my own voice. For further information of the Cacā songs, i.e. Buddhist esoteric ritual hymns, and the reason why I had to record it in my own voice, see my earlier article [Kitada 2012]. In my recording, I did not try to beautify my singing in an artistic manner. Instead, I made efforts to imitate my teacher’s way of singing as faithfully as possible, and to reproduce the structure of the composition as precisely as I could. Certainly, I might be able to create a notation in the Western style, but perhaps a notation written on paper would be not much better than the recording in my voice which I recorded on the spot immediately after I learned the song.<sup>1</sup>

According to my teacher, this is an extremely secret (*guhya*) Cacā. Although Cacā-s which are less secret such as *Trihaṇḍā* might even be recited openly in less secret rituals in which other castes than Vajrācāryas are also allowed to take part in, this song Kolāi is not the case. It is never recited outside the secret ritual. It is a so-called *yoginī cacā*. It is not danced.

The text of the Vajragīti in the Hevajratāntra [Snellgrove 1959, Part 2: 62]:

kollaire ṭṭhia bolā mummuṇire kakkolā /  
ghaṇa kibiḍa ho vājjai karuṇe kiai na rolā //  
tahi baru khājjai ḡaḍe maanā pijjai /  
hale kāliṇjara paṇiai dunduru tahi vajjjai /  
causama kacchuri sihlā kappura lāiai /  
mālāindhana śālīṇja tahi bharu khāiai //  
preṃkhaṇa kheṭa karante śuddhāśuddha na muṇiai /  
niraṃsua aṃga caḍābī tahiṃja sarāba paṇiai /  
malayaje kunduru bāṭai ḍiṇḍima tahiṃ ṇa vajjjai //

The version given in Vajrācārya [1996: 26]:

rāga todī, tāla māṭha

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<sup>1</sup> A Western notation would be useful to analyze the structure of a composition minutely. However, I do not deal with the musicological aspect in this article.

author: Kaṇṇapāḥ

kolāilethiyā volā mumunire kana kolā 2  
ghanakapithi hoyivajrayi, karūṇe kriyāyina lolā //1

malayajaṃ kudurū vajrayi ḍiṇḍimātā nahivajrayi //dhu//

tahibharū khājanagādhe mayanāpivayina yāyi 2  
horekālijaṃna pranayāyi duṃdurū vajranayāyi //2

caūsama kasturi silhā, karpūra lāona yayi 2  
malayaṃjayi dhanasālijale, tahibharū khājana yāyi //3

prekhu nakṣatre kareta śuddhā śuddha nama nayi 2  
niraṃ sūha aṃga candrā bayiyā tahija sarā pānayāyi //dhu//

The version whose recitation I learned from my teacher:

// rāga toḍi // tāla □□□<sup>2</sup> //

kolāi re thiyā volā muṃmuni re kana kolā 2  
ghanakapithi hoyi vajrayi karūṇa kriyāyina lolā //dhu

malayajaṃ<sup>3</sup> kundurū vajrayi ḍiṃ<sup>4</sup>ḍimātā nahi vajrayi //dhu//

tahiṃ bharū khājana gāndhe mayenā pivayina yāyi 2  
hāle kāliṃjana pranayāyi duṃdurū vajra na yāyi //2

caūsama kasturi silhā, karpura lāvana yāyi 2  
malayajaṃ indhana sāliṃjare, tahiṃbharū khājana yāyi //3

preṣu nakṣatra karante śuddhāśuddha namūnayi 2  
niraṃsuha aṃga candrā vayiyā tahiṃja surā pāna yāyi //dhu//

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<sup>2</sup> The name of tāla is illegible, being blotted out in black.

<sup>3</sup> The dot of *m* might be a stain.

<sup>4</sup> The dot of *m* might be a stain.

## **Bibliography**

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